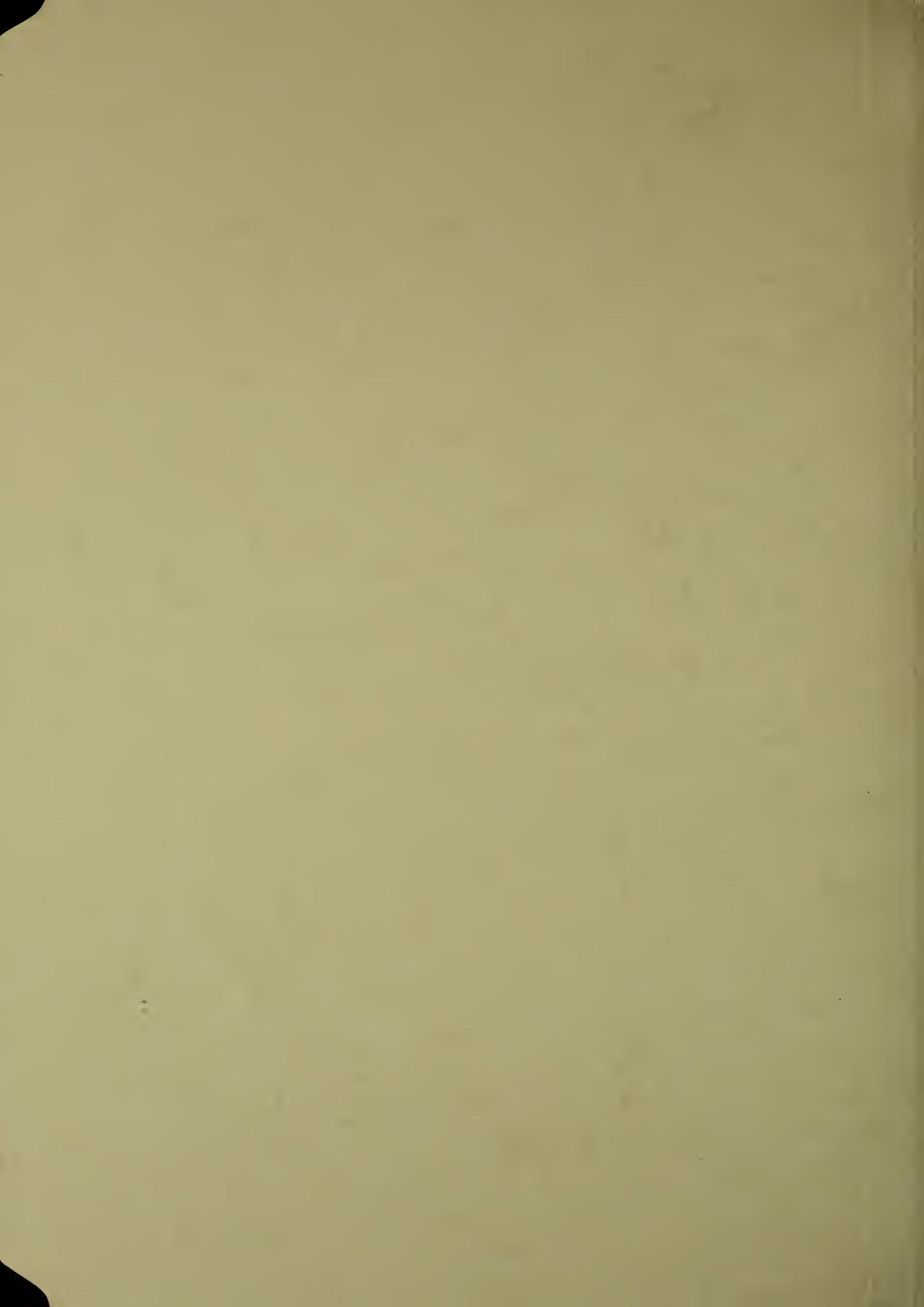


WILIGAM, CHARLES JONES

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STATUS -



Statues of Abraham Lincoln

Charles J. Mulligan
Notes

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection

A very faint, grayscale background image of a classical building, possibly a temple or a government building, featuring four prominent columns and a triangular pediment. The image is intentionally faded and out of focus, serving as a subtle backdrop for the text.

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Charles J. Muligan - Chicago
Scrapts.

1916

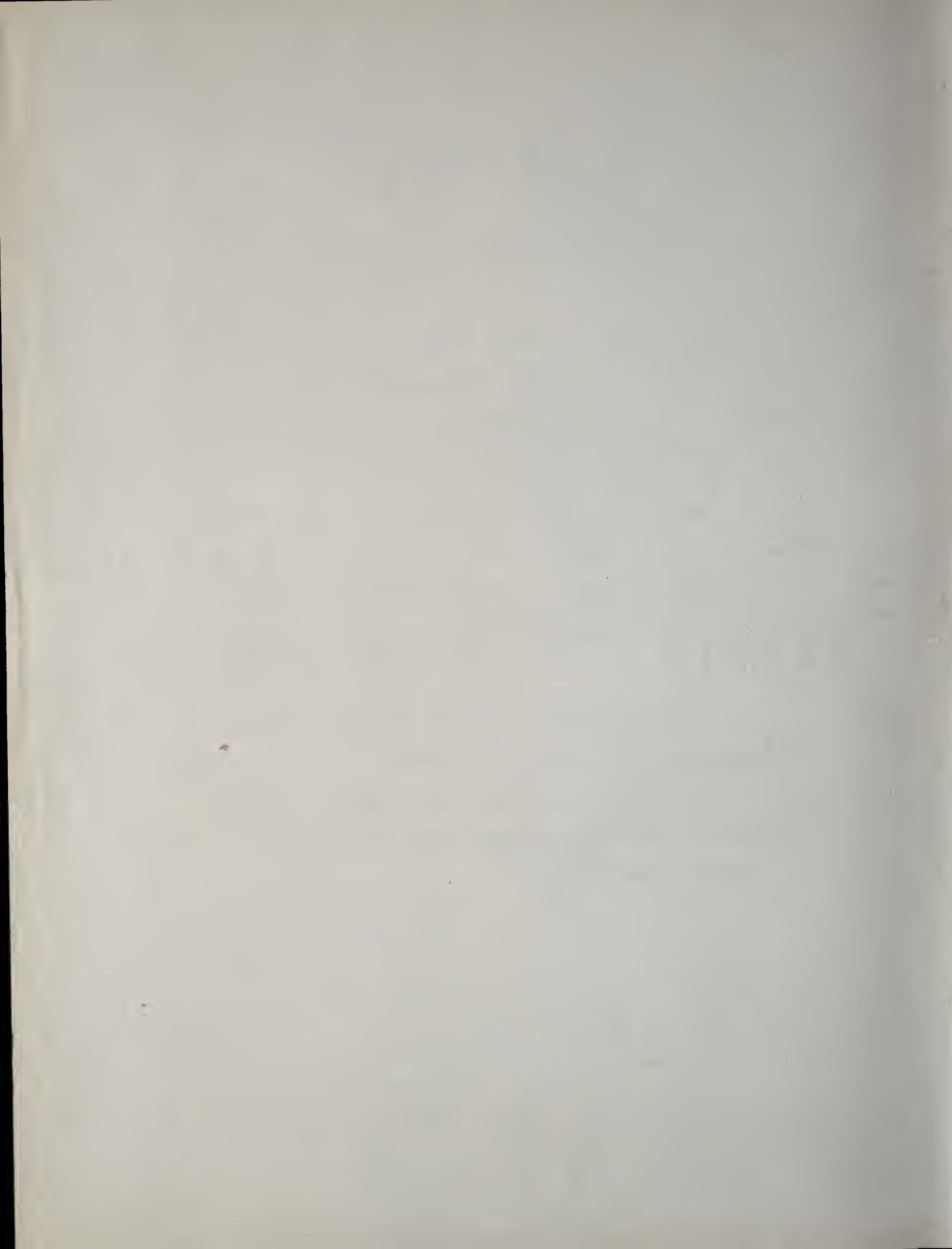
"Mabel Lincoln, the Critic" - Pana, Ill
+ "The Railsplitter" - Garfield Park
Chicago.

CHARLES J. MULLIGAN

Mulligan was born in Ireland in 1866, worked in Chicago as a stone cutter, and studied at the Art Institute where he later became an instructor. His best productions seem to have been studies in which hopeful and cheerful labor were illustrated.

His first Lincoln statue was the bronze dedicated at Pana, Illinois, in October, 1903, in memory of the Union soldiers and sailors. This study reveals Lincoln delivering the Gettysburg Address. One hand is uplifted and the other is holding the manuscript.

"Lincoln, the Railsplitter," at Chicago was dedicated in 1911. It occupied a favorable site in Garfield Park and was purchased from the sculptor by the West Park Commissioners. Until the erection of "Lincoln, the Hoosier Youth," at Fort Wayne it was the youngest Lincoln cast in bronze.



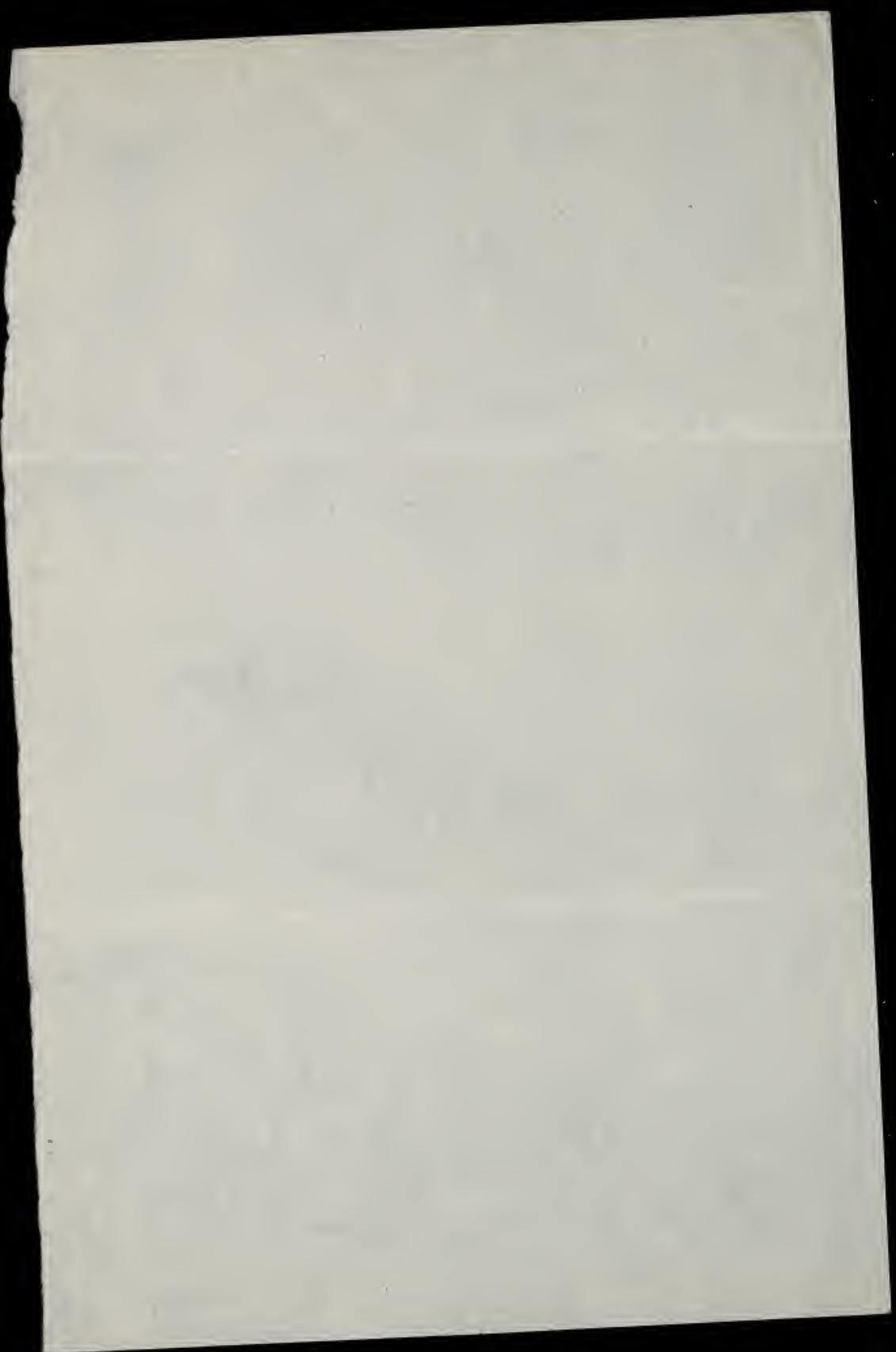
MULLIGAN, CHARLES J.

Sculptor. Born Aughnachy County Armagh, Ireland, Sept. 28, 1866. Pupil of Art Institute of Chicago under Taft; Ecole des Beaux-Arts in Paris under Falguiere. Member; Chicago Society of Artists; Society of Western Artists; Palette and Chisel Club (honorary). Award: Chicago Society of Artists medal, 1908. Work: "Mineral Treasures of Illinois," Art Institute, Chicago.

WHO'S WHO IN ART 1915.

Charles J. Mulligan (1866-1916), of Chicago, ever hearty and unconventional, was called to an heroic but losing battle; much work he did, but never sufficiently recompensed to permit of adequate study.

Taft, Parade - American Sculpture



Charles J. Muligan,
Sculptor to American Labor.

(The Monumental News - (March 1916.)
Allied Arts Publishing Co.

114 S. Carroll St.
Madison, Wisconsin

This issue now
out of print)

Charles J. Muligan, one of the foremost American sculptors, head of the department of sculpture at the Chicago Art Institute, and creator of some of the greatest public monuments and ideal groups in the West, died March 25 at St. Luke's Hospital in Chicago, from the effects of an operation.

Mr. Muligan was a sculptor of rare creative ability, originality and force, and was one of the greatest thinkers in sculpture that the West has produced.

His greatest claim to distinction in American sculpture will doubtless rest on his interpretation of sterling types of American labor and his remarkably compelling, imaginative and forcible work in this field had won high recognition for him in American art. No man

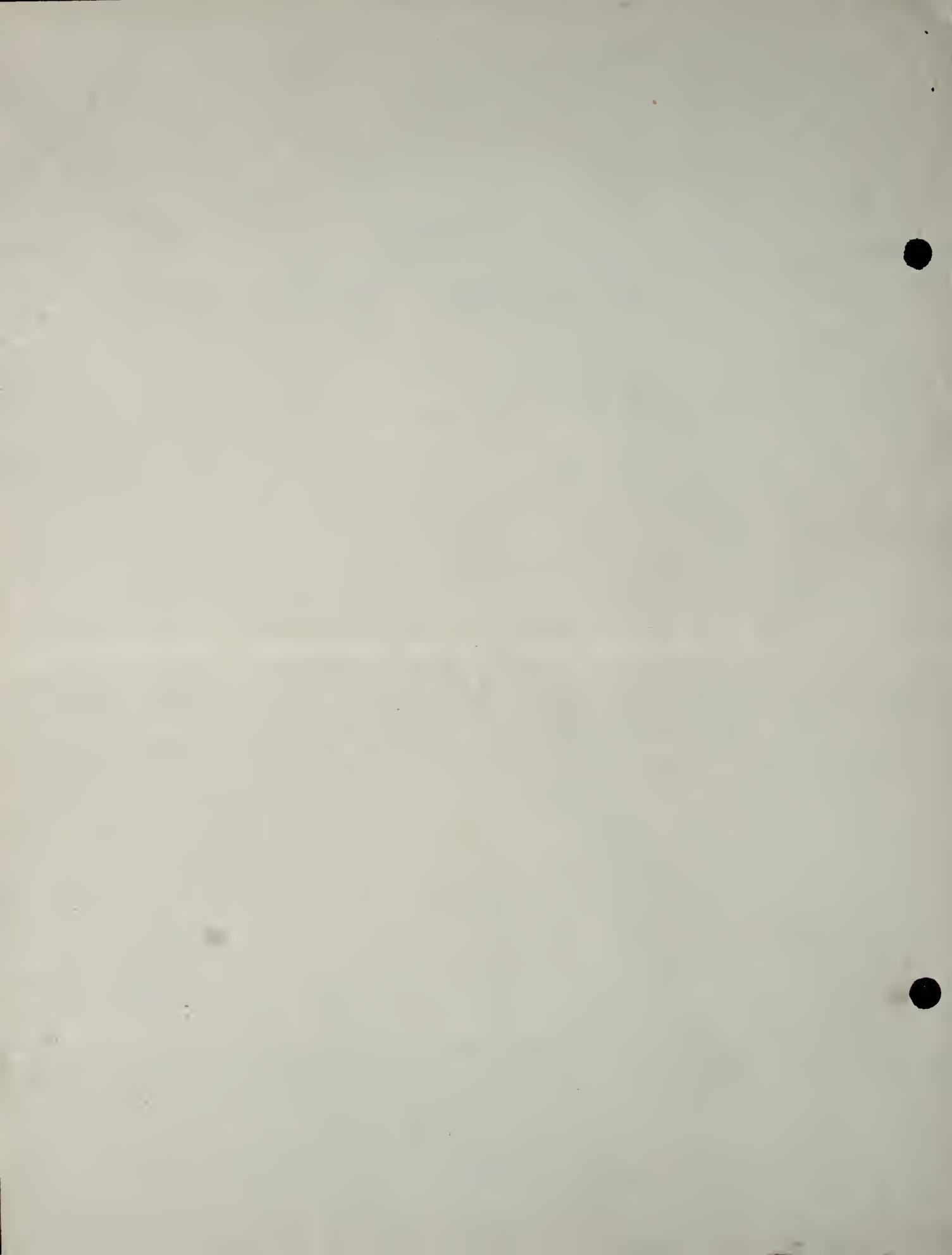


was more sincerely beloved by his friends and Mr. Mulligan's loss will be keenly felt, not only by a wide circle of personal friends, but also by the many in his profession who recognized him as a man who upheld the highest ideals in the art of sculpture. Mr. Mulligan's sculpture was strong, sincere and unaffected, and few men had a more thorough command of the technique of their art. He executed all of his works in their final form with his own hands, and was one of the few present-day sculptors who are master craftsmen in stone. He steadfastly refused to undertake more work than he could give his personal individual expression to. He maintained a pneumatic tool plant in his studio, and finished his own large works in various kinds of stone with a fidelity to the original conception that came from a life-time of study of sculptural expression in bronze and stone.

Probably his two greatest works are "The Miner and Child," or "Home,"

as this group is inscribed in its
 final form in Georgia marble in
 Humboldt Park, Chicago, and the
 colossal fountain group, "The
 Spirit of the Mines," which was
 seen at its best in the outdoor
 sculpture exhibit in Garfield Park
 Chicago, some years ago. For in
 inaccuracy, conception, depth of human
 feeling and strength of sculptural
 technique, these two works rank
 among the masterpieces of American
 sculpture. "The Spirit of the
 Mines" has not yet been executed
 in its final form. A movement
 was started last summer to raise
 a fund for the erection of this
 group in Denver, and it is hoped
 that this work will be taken
 up and pushed to completion. Here
 is a rare opportunity for Denver to
 get not only a unique memorial
 to her mineral wealth and one
 of the greatest works of ideal
 sculpture in the country, but a
 memorial to one of our greatest
 sculptors. This work is reproduced
 on the cover of this issue.

A memorial meeting in honor of
 Mr. Mulligan was held at the Art Institute



and was attended by a large number of people distinguished in art & letters and in public life.

Mr. Lorado Taft, the sculptor under whom Mr. Mulligan began his work, paid a remarkable tribute to his sterling character as a man and his worth as an artist.

The spirit of this meeting was well expressed in this Tribute by Mr. Lorad Taft:

Tribute from Lorado Taft.

Never has death seemed so unreal, so unreasonable as it has these last few days. Strange, is it not that the most certain thing in life should appear the most improbable.

I feel the pitiful paradox lost Tuesday as we bore our friend & his chill grave. Was it possible that our splendid Charlie Mulligan slept within that narrow casket while I was permitted to breathe the air of another spring? Strength lay vanquished, but the weary, blind old father tottered behind!

Strength and vitality! More than

Perhaps any other man, Charles had always personified these to my mind. I cannot adjust myself to the thought that such fullness of life should be swallowed up in death.

Henceforth will Daniel French's group, "The Angel of Death and the Young Sculptor" have for me a new significance. We have all appreciated it as a triumphant work of art but it has today gained a new and poignant meaning. The great winged figure, the Mysterious One, advances with outstretched arm. Never was compelling power more adequately expressed than in the reserve of that quiet gesture. A touch — and his life work is ended. A moment's look of inquiry from perplexed eyes and the closed falls. Yes, we shall think of our friend and his frustrate dreams whenever we pass that group.

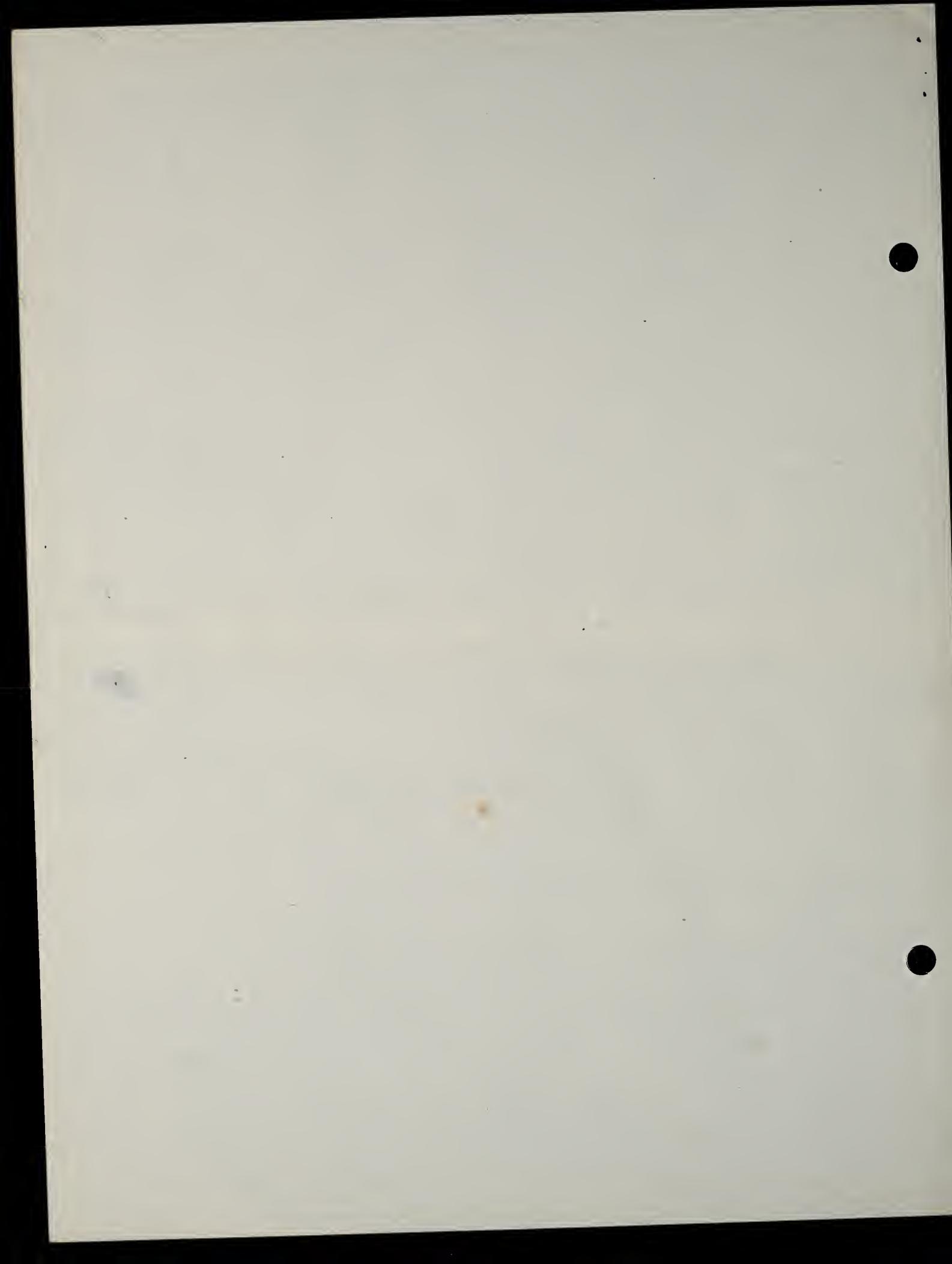
Those who have spoken have referred to friendship of ten or fifteen years standing. Mine date back from nearly thirty years ago. I have a memory of a little vocational school attempted by two of us in Pullman soon after I came to Chicago — evening classes in drawing and modeling. The response



was slight, the experiment brief, but we found Charlie Mulligan.

Soon after this he came to my studio for work and study. The strong boy of twenty was already a skillful stone cutter and he came to help me in the carving of a bust. We often recalled his breezy arrival with his tool chest and his little "family grindstone." The studio rang with his hearty laugh; his enthusiasm was contagious. A strange thing happened to me; he gave me a courage and a confidence that I had lacked before. He seemed to supply all that I had missed so painfully in my own art equipment - the practical side of it. My Beaux Arts education coupled with his shop-training made a hopeful Partnership. But more precious than the strength and cunning of his hands was the unfailing good nature and optimism which henceforth became a studio habit and in time a veritable tradition of the place.

I never knew anyone who loved work so much for its own sake. He seemed to find endless physical joy in the use of his muscles. From

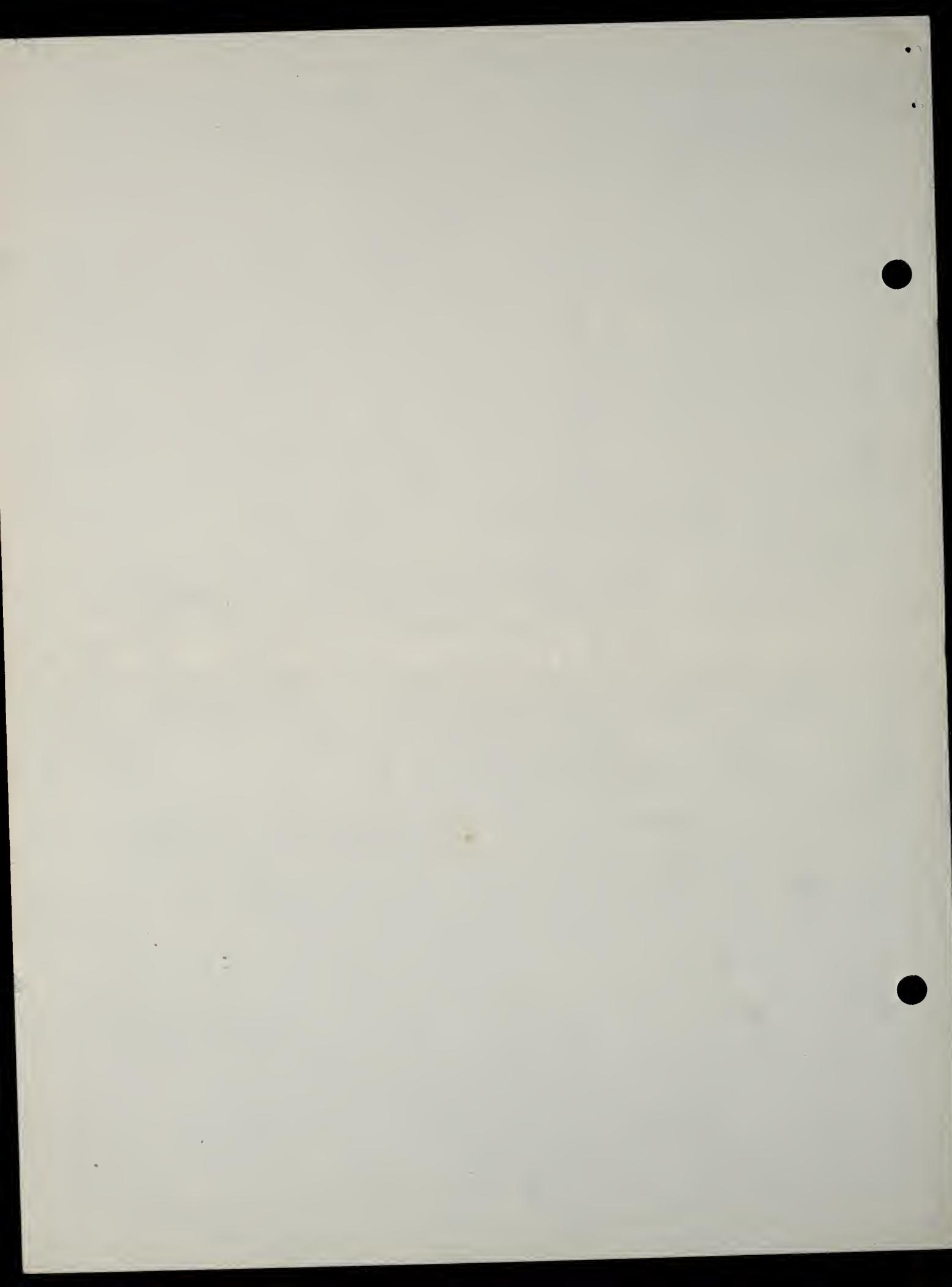


III

morning till night his banuas strokes rang clear and joyous. His heart was in it all and the reward was in the doing. We knew, however, that his imagination was no less active. Every now and then we would be overwhelmed by a cloud burst of eloquence as he told us some of the things that he had been "thinking up."

He made me acquainted too with the lives and the thoughts of the working people as no one else has ever done. I heard of their long hours and their pitiful pay; of their amusements and their aspiration, and was taught a great sympathy which has tinged my life.

At the same time Charlie found the Art Institute evening school and began there, a habit which continued to the end. We know at what sacrifice many weary artisans frequent those evening classes. With him it never seemed a hardship. It was the very breath of his nostrils. As pupil and teacher he must have a record there of three years. He was peculiarly fitted for this work. The young carvers and designers felt instinct



Wish that he was one of them.
 Such loyalty and diligence as they
 used to show! And with what
 frank pride did he exhibit them
 and their achievements! It was
 a memorable experience to visit
 these crowded classes of his
 where a score or more of eager
 men and women were literally
 bunched up against the motionless
 model and all working for dear
 life!

Perhaps this was Charlie's greatest
 service to the community as it
 certainly was his greatest privilege.
 To be permitted to pass on the lighted
 torch, to open the door and
 brighter the way for those who
 seek, is the crowning favor of
 the gods. It gives one a place
 in the eternal sequence. It is
 immortality itself.

Never shall I forget the great days
 of the exposition's building. Particularly
 vivid is the memory of being put in
 charge of one of the studios with
 its motley array of sculptors and
 modelers gathered from all four
 corners of the earth. Many of them
 were far more clever artists than
 the diffident man who was presented
 to them as their "boss" and he happened
 to know it.

My first official act was to make
 Charlie Mulligan foreman of the shop.

Instantly all was peace and good fellowship; I did not need to know any more than a cabinet officer does about his job.

Oh, the many good things that that ardent soul brought into our lives. He it was who made us acquainted with the country preserving an almost forgotten love. He led a party of artist friends to Bass Lake, Indiana, & the little group afterward developed into our Eagle's Nest colony of Oregon, Illinois. Its happy association forms the leit motif, the continuous and joyous background of these fleeting years.

Whatever he undertook was done with an outpouring of enthusiasm which was incomprehensible to less vibrant natures. His brain was alive in no fragmentary way. His appreciation when once enlisted was boundless. What he loved must be shared with others. I remember his discourse of the great marble resources of the south. Somewhere I have a letter which he wrote me from Tate, Ga., telling of "mountains of beautiful, snowy marble," of "colossal statues and groups, just beginning to be released from their masters," when of you will receive his recent visit to Colorado where his eloquence kindled such a blaze of local pride. His con-

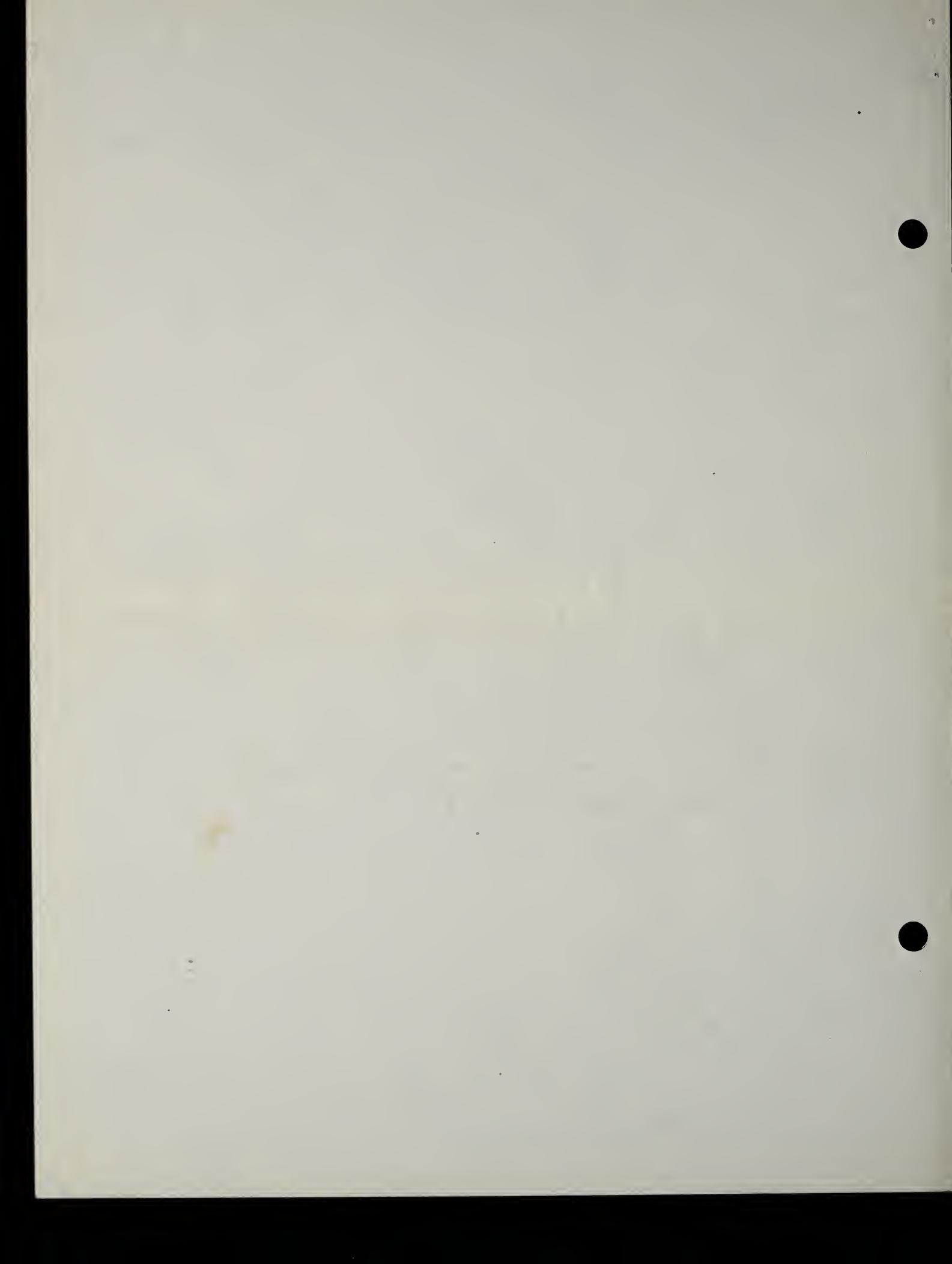
voicing picture of the artistic potentialities of the Rocky Mountains made people believe that the days of Phidias and Praxiteles were about to be repeated in Denver and Cripple Creek.

And I think that we shall not hear that rich voice again nor feel the hearty grip of those strong hands - that these solemn rooms shall know him no more; the thought is incredible.

Goodbye, Charlie Mulligan.

In his "History of American Sculpture," 1st ed. (Feb. 1903) the standard work of its kind, written some years ago, Mr. Taft gave high recognition to Mr. Mulligan's place in sculpture in these words:

"Mr. Charles J. Mulligan has demonstrated his right to a place among the men of promise in American sculpture. His 'Diggers,' shown at the Pan-American Exposition, and the four figures of workmen which he produced in rapid succession for the Illinois building at the same fair, had an individual quality, a convincing robustness and dignity which removed them far from the usual stop-gaps of architectural sculpture. In his 'Miner and Child' Mr. Mulligan has taken another step, replacing realism with a broader generalization and presenting in a simple sculptural mass a remarkable union of strength



and tenderness - a blend of these two elements as pleasing to the fancy as is the composition to the critical sense. "Mr. Mulleigan seems to have a distinct gift in this direction. He may be destined to become the prophet of hopeful, cheerful labor. His heart is in it; he knows his subject thoroughly, and his strong right hand has within its grasp the delicacy and precision which come from long and patient training."

Mr. Mulleigan was born at Revere Dale, County Tyrone, Ireland, September 28, 1866, and was 50 years old. He came to this country at the age of seventeen. He was married twenty-seven years ago to Margaret Ely. He is survived by his widow and three sons, George, Howard and Robert, and a daughter, Thomas.

He came to Chicago in 1885 and soon after coming began the study of art with Frades Taff.

He steadily grew into prominence as a sculptor and twice served as a delegate abroad to international art congresses.

For nearly thirty years, as student or instructor, he was connected with the evening classes of the Art Institute. After the resignation of Frades Taff from the school, Mr. Mulleigan assumed the position of head of the department of sculpture.

He was one of the founders of the Palette & Chisel Club and member of the following organizations: Chicago Society of Artists, Society of Western Artists, Beau Arts Club, Cliff Dwellers & Irish Fellowship Club.

Aside from his duties as teacher, he found time to execute numerous creative works which have been erected as public memorials in various parts of the country as well as here in Chicago.

Following is a partial list of his principal works:

"Justice & Power" and "Law & Knowledge", two groups which have been erected as public monuments in various parts of the country stand at the entrance to the State House at Springfield.

"The Rail Splitter," Garfield Park.

"Mines & His Child," Humboldt Park.

"Spirit of the Mines," to be located in Denver.

William McKinley, McKinley Park
Finley Monument, Garfield Park.

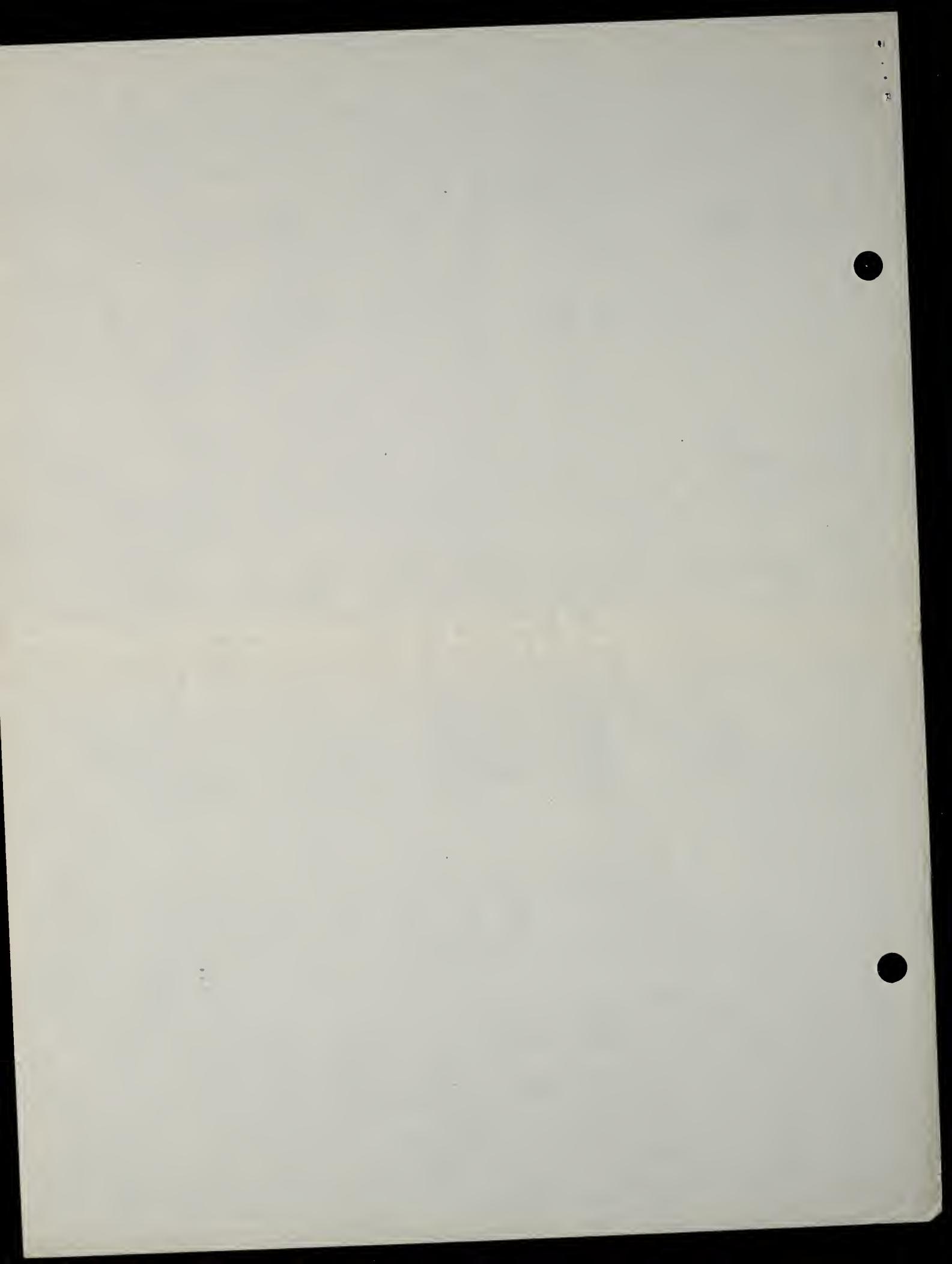
Andersonville Monument, Andersonville, Ga.

Centennial Monument, Edwardsville, Ill.
Henry Clay, Lexington, Ky.

"The Digger," Dramaque Canal.

George Rogers Clark Monument, Quincy, Ill.

The Henson Monument, Vicksburg, Miss., depicting Lincoln, President; Hayes, Greeley & Grant, Warren



Bust of Governor Tamm Springfield
Texas Range, Waco, Texas
Saddis Monument, Decatur, Ind.
Lincoln, Paia, Ill.

General Meagher, Helena, Mont.

"The Gunner", "The Farmer", "The
Miner" and "The Tailor," exhibited
at St. Louis Exposition.

The Indian Scout, Lincoln, Ill.

Among his unfinished works are
the statue of Stephen A. Douglas, which
is to be located in Springfield; two
figures for the City Club, Robert
Emmett memorial and the statue
of Ireland for Emmett Memorial
Hall; Broder Adjuers, founders of the
Dr La Salle Institute; "The Immigrant"
viewing the Statue of Liberty, the
"Jiessburg" Memorial, "Sheridan, the
Equestrian, for Sheridan road, Chicago,
Anthony Wayne monument for Fort
Wayne, & several others.

George Meagher, son and assistant
to his father, plans to complete the
work of his father. He is one of
the most talented of the young
Chicago sculptors, & it is believed

by all who are familiar with
his work, that he is fully
qualified not only to complete
the work of his father, but to
attain to a career of distinction
in monumental sculpture.

From Art and Archaeology- October 1921.

Sculpture in Chicago. by Lorado Taft.

....."Charles J. Mulligan, an enthusiastic and most likable young Irishman devoted himself with untiring zeal to the adornment of the great West side. Its park system offers a series of works from his untiring hand. He never was adequately paid and most of these monuments bear unhappy evidence of the haste in which they were conceived and executed. At the time of his death Mr. Mulligan had orders which would have enabled him to demonstrate the talent which he possessed, but his hand was suddenly stayed. It does not seem quite fair. Among his productions may be mentioned the "President McKinley" in McKinley Park; "Fourth of July Fountain", Independence Square; Colonel Finerty Memorial and "The Rail-splitter" (Lincoln) in Garfield Park; "The Miner and Child" in Humboldt Park."

For Miss Martin.

Mr. Taft in leaving town for a lecture trip asked me to send you all the material which he has on Charles Mulligan. Under separate cover I send an article from the Monumental Art News.

Mary H. Webster,
Secretary.

MULGAN, CHARLES JONES

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STATUTE - 1

